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bronze threshold of some great palace, "where there was a gleam as it were of sun or moon through the high-roofed hall of a great-hearted King. Brazen were the walls which ran this way and that from the threshold to the inmost chamber, and round them was a frieze of blue and within were seats arrayed against the wall this way and that". Then "after the men had put from them the desire of meat and drink", they called upon the minstrel. "For minstrels from all men on earth get their meed of honor and worship; inasmuch as the muse teacheth them the paths of song and loveth the tribe of minstrels". "And the minstrel being stirred by the god began and showed forth his minstrelsy and took up the tale where it tells how the Argives sailed away". That was the setting of the Homeric Epic, and thus speaks one whose "heart had melted at the song and whose tears wet his cheeks beneath his eyelids". "Verily it is a good thing to list to a minstrel, like to the gods in voice. Nay, as for me, I say there is no more gracious or perfect delight than when a whole people makes merry, and the men sit orderly at feasts in the halls and listen to the singer and the tables by them are laden with bread and flesh, and a wine-bearer drawing the wine serves it round and pours it into cups. This fashion seems to me the fairest thing in the world".

There is the place that Homer chose for his matchless poems, and there they should be judged. The hearts that melt with song are not searching for digammas or Aeolic forms. They want the story, the long voyages and the strange adventures, the swaying lines of battle and the prowess of heroes. They look for and recognize the different characters which must be as varied and as clearly marked as in the life around them. They must not be surfeited with too much of anything. Voyages and battles must vary and grow in intensity and be crossed with pictures of nature, brief but thrilling and immensely relieving,—the lion, the wheat field, the tossing ocean and the steady downfall of an unending snow storm. With these and the plot entangling and disentangling the listeners to Homeric song and story will not look for that polished smoothness and frigid exactness, the absence of which vexes the minds of modern Germany. Phidias's statue occupies its proper pedestal, and the true judges award to Phidias his well-deserved prize.

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RECENT WORK ON SOME OF CICERO'S SPEECHES¹

After referring to the work done by his colleague Mr. A. C. Clark, of Queen's College, Oxford, who

¹ We are very glad to be able to publish Dr. Peterson's summary of his paper, in accordance with the promise made in THE CLASSICAL WEEKLY 4.71.

is mainly responsible for the new edition of Cicero's Speeches in the Oxford Classical Text Series, Dr. Peterson went on to tell the story of his own researches. A study of the history of the constitution of our ancient texts results as a general rule in developing a feeling of confidence as to the methods by which they have been transmitted. Making every allowance for the favorite errors of scribes, we find that the texts as a whole have been more or less uniformly and continuously handed down from antiquity. The earliest editions of Cicero were printed from inferior manuscripts, as was natural where the printing of a book was really a matter of commercial speculation, and where the editor was apt to make use of any manuscript that lay ready to hand. The emergence of earlier manuscripts now furnishes, on the whole, vindication of modern critical methods, justifying as they do the exclusion from the text of much that was added by the Italian scholars of the Renaissance. While the results of further examination may strike some as comparatively unimportant, good work still remains to be done and it is possible even to add some fascinating pages to the story of the constitution of the text. Beginning with what he called a small matter, Dr. Peterson pointed out how, in Verr. 1. 130, the words *sic abusus est* had been by him restored to the text for the first time, never having appeared in any printed edition. These words had somehow escaped the eye of the first editors and, even though it was obvious to some that the text in this passage was imperfect, the omission had been slavishly repeated ever since.

Passing on to the great Cluni manuscript, Dr. Peterson gave the story of its identification, with some description of the great Benedictine monastery in the heart of France, now a heap of ruins but in its day the greatest cathedral of the world until the building of St. Peter's at Rome. Established in the year 910, the Cluni Foundation had added 314 monasteries by the twelfth century, spread all over France, Spain, Italy, England, Scotland, Poland; by the fifteenth century the number had increased to 825. Its ideal was a great central monastery with many religious houses dependent upon it and forming in various countries of the world a vast feudal hierarchy. This great abbey was at the zenith of its prosperity in the middle of the twelfth century under Peter the Venerable, the friend of St. Bernard, and it seems to have been after this abbot's death that the catalogue was made (1158-1161) which enabled Dr. Peterson to identify the mutilated manuscript now in Lord Leicester's library at Holkham as the codex which was No. 498 on the library shelves of the Great Benedictine monastery. In its present condition this manuscript contains, besides the important fragment of the Verrines, all the speeches against Catiline; and while Halm's text of

the Catilinarian Orations was based on no fewer than forty or fifty important manuscripts, this newly found codex goes at the head of them all as palpably older and better than the rest. Even before the sacking of Cluni by the Huguenots in 1562 it was consulted by at least one scholar, who goes by the name of Nannius and who may have either visited Cluni or had access to the book in one of its later homes. The manuscripts can next be traced in the hands of Fabricius, otherwise known by the more vulgar name of Schmidt. As with Nannius, so with Fabricius; Dr. Peterson has shown that the variants sent to Lambinus were taken from this important codex. The same process can be traced in the case of other investigators so that the readings attributed in the Zürich edition to various scholars can all be identified as having come from the Cluni codex. Moreover a manuscript exists in the Laurentian Library at Florence, which is now shown to have been copied directly, for the second and third books of the Verrines, from the Cluni codex before its mutilation, so that it is possible, from the comparatively few leaves still extant in the Holkham library, to reconstruct the whole codex as it must originally have existed.

The lecturer went on to give an account of the manuscripts on which the earlier books of the Verrines are founded and showed how throughout the whole of the speeches a new basis of criticism had now been provided for the scientific constitution of the text.

The latter part of the address was taken up with the Post Reditum speeches included in a volume recently published by the Oxford Press. After referring to the work done by the Russian scholar Zielinski, and showing that orators like Cicero unconsciously obeyed the rules of rhythm and harmony which such researches entitle us to lay down, Dr. Peterson proceeded to call attention to the fact that the controversy with regard to the genuineness of certain of these speeches might now be considered closed, for whereas for all Cicero's Orations 86 per cent of the periods conformed to Zielinski's law, the percentage in regard to the suspected speeches is 88 per cent, showing that the rhythmical structure is practically identical throughout.

In conclusion the lecturer took the opportunity of showing the existence of what he called an apostolic succession among three manuscripts on which the constitution of the text of these speeches mainly depends. Of these the first is a ninth century manuscript in Paris, the second a twelfth century codex at Berne, and the third a fifteenth century manuscript at Paris. He gave various proofs to show that the second was directly copied from the first and the third from the second, and showed that no greater evidence of the uniform method by which the ancient texts had been handed down

could be put forward than the substantial identity of these three codices.

REVIEWS

Homeric Games at an Ancient St. Andrews. By Alexander Shewan. Edinburgh: James Thin (1911). Pp. VIII + 158. 5 Shillings.

In this book are published a fairly complete fragment of an hitherto unknown early epic poem, the *Amazonophosilomachia*, of 317 verses, some of which are evidently late interpolations, and a second fragment of about 250 verses. The two are confidently assigned to a lost work of Arctinus, the Aethiopsis. The superscription of the papyrus names it as a copy of the *Alexad* of Arctinus of Miletus, evidently a subdivision of the larger work. A scholium of six pages accompanies the poetry, and is remarkable as containing a long and unknown fragment from Hippocrates, as well as other new material. Two fragments follow, evidently written by the Hesiodic school, since one is directed to the brother of Hesiod, Perses, whose indolence had stirred Hesiod to song; as Perses is twice named in this fragment the authority can hardly be in doubt, unless indeed the name had become a literary convention for a ne'er-do-well. Then the question arises whether Hesiod really had a brother Perses, or himself borrowed from this very poem, the existence of which has been unsuspected. Mr. Shewan does not scruple to assign these verses to the *Works and Days*. Then follows a small fragment of two verses, an elegiac distich, clearly referring to some athletic contest, and finally a reproduction of an inscribed iron closely resembling the iron head of a golf-club. The iron and the inscription are plainly Minoan in origin, but the inscription, deciphered by Mr. Shewan, seems slightly more archaic than the Phaistos Disk. It has rarely fallen to the good luck of a generation to recover such a wealth of material as is contained in this one book. As befits an *editio princeps* there are lavish critical notes, long Prolegomena, many illustrations, and a careful translation of the text. The list of words which appear in no other Greek author is very long; it requires the shrewdest combination of existing knowledge to determine the semasiological relations.

It has long been well-known to students of myth and folk-lore that there was a tradition which declared that Helen never went to Troy but that the gods sent her image to deceive Greeks and Trojans; Herodotus tried to explain that she did not go direct to Troy, but travelled far. Where was she when Greeks and Trojans were slaying and being slain for her image? The *Alexad* tells us the important fact that she came with Paris to St. Andrews, watched a cricket-match, learned the language of "goff", went on to Aberdeen and received